

Stratospheric Veil:  
Horn Concerto with Narrator

By

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Li Kai Han Jeremiah

Diploma, Nanyang Academy of Fine Arts

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Chairperson

Committee

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the approved version of the following dissertation:

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\_\_\_\_\_  
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# Stratospheric Veil

Horn Concerto  
with  
Narrator

Li Kai Han Jeremiah

## Instrumentation

2 Flutes  
2 Clarinets in Bb  
2 Oboes  
2 Bassoons  
Solo Horn  
2 Trumpets in C  
1 Trombone  
1 Bass Trombone  
Timpani  
Tubular bells  
Glockenspiel  
Xylophone  
Percussion 1 - Snare Drum  
Suspended Cymbals  
Percussion 2 - Woodblock  
Triangle  
Narrator (with mic)  
Strings

Li Kai Han Jensen<sup>1,2</sup>

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7

Fl.

Oboe

Cl.

Bass

Trp.

Tym.

R. Tbn.

Thrp.

Perc.

Tab. B.

Glock.

Xyl.

Speaker

Vin. I

Vin. II

Vla.

Vcl.

Db.

gradually descend to C#

gradually descend to G

gradually descend to D

gradually descend to E

plac

mp

**18** *Stringendo poco a poco*

Flu. *1.* *p*

Obo. *1.* *p*

Cl. *1.* *p*

Bass. *1.* *p*

Hr. *1.* *p*

Trp. *1.* *p*

Tbn. *1.* *p*

R. Tbn. *1.* *p*

Thrp. *1.* *p*

Perc. *1.* *p*

Ten. B. *1.* *p*

Glock. *1.* *p*

Xyl. *1.* *p*

Speaker *1.* *p*

Vln. I *1.* *p*

Vln. II *1.* *p*

Vla. *1.* *p*

Vcl. *1.* *p*

Db. *1.* *p*

And so it came to pass, that Darkness danced a Great Dance.

8



39

Flt.

Oboe

Cl.

Bsn.

Hr.

Trp.

Tm.

R. Tbn.

Thrp.

Perc.

Tab. B.

Glock.

Xyl.

Speaker

And whosoever His foot landed, that of the Earth came to being.

Vln. I

Vln. II

Vla.

Vcl.

Db.

This musical score is for a symphony orchestra, spanning measures 10 through 18. The instrumentation includes:

- Woodwinds:** Flute (Fl.), Oboe (Obs.), Clarinet (Cl.), Bassoon (Bass.), Horn (Hr.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tub.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.).
- Percussion:** Percussion (Perc.), Timpani (Tym.), Snare Drum (Sn.), Cymbals (Cym.), and Gong (Gong).
- Other:** Harp (Harp.), Piano (Piano), and Organ (Org.).

The score features several key musical elements:

- Flute and Oboe:** Both instruments play a melodic line starting in measure 10, marked with a first ending (1.) and a second ending (2.). The Flute part includes a dynamic marking of *f* (forte) and a *poco* (poco) marking.
- Bassoon:** The Bassoon part has a first ending (1.) and a second ending (2.) in measure 10, marked with a dynamic of *f*.
- Horn:** The Horn part has a first ending (1.) and a second ending (2.) in measure 10, marked with a dynamic of *f*.
- Violoncello:** The Violoncello part has a first ending (1.) and a second ending (2.) in measure 10, marked with a dynamic of *f*.
- Double Bass:** The Double Bass part has a first ending (1.) and a second ending (2.) in measure 10, marked with a dynamic of *f*.
- Percussion:** The Percussion part has a first ending (1.) and a second ending (2.) in measure 10, marked with a dynamic of *f*.
- Violoncello and Double Bass:** Both instruments play a rhythmic pattern in measure 10, marked with a dynamic of *f*.
- Violoncello:** The Violoncello part has a first ending (1.) and a second ending (2.) in measure 10, marked with a dynamic of *f*.
- Double Bass:** The Double Bass part has a first ending (1.) and a second ending (2.) in measure 10, marked with a dynamic of *f*.

and wherever His hand swept, that of the sky came to bring.

39

Fla. - - - - -

Oboe - - - - -

Clar. - - - - -

Bassoon - - - - -

Hr. *open* *mf* - - - - -

Tpt. - - - - -

Tbn. - - - - -

R. Tbn. - - - - -

Thrp. - - - - -

Perc. - - - - -

Tub. B. - - - - -

Glock. - - - - -

Xyl. - - - - -

Speaker - - - - -

Vin. I *mf* *arco.* *f* *plu. f* - - - - -

Vin. II *mf* *arco.* *f* *plu. f* - - - - -

Vla. *mf* *arco.* *f* *plu. f* - - - - -

Vcl. *f* - - - - -

Db. *f* - - - - -



This image shows a page from a musical score, likely for a symphony orchestra. The score is written for a large ensemble, including woodwinds, strings, and percussion. The staves are arranged in a traditional orchestral layout, with woodwinds at the top, strings in the middle, and percussion at the bottom. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The score includes various musical notations, such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The page is numbered '78' in the top left corner. The score is for a section of the music, with measures 78 through 84 visible. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Bass Clarinet (Bbcl.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The percussion section includes Timpani (Tym.), Snare Drum (Tb.), and various other percussion instruments (Perc.). The score is written in a clear, professional notation, with a focus on the melodic and harmonic lines of the instruments. The woodwinds and strings play a prominent role in this section, with the woodwinds often taking the lead in melodic passages. The strings provide a rich harmonic background, with the violins and violas often playing sustained chords or moving lines. The percussion instruments provide a rhythmic foundation, with the timpani and snare drum often playing a steady beat. The overall sound of the music is lush and full, with a wide range of dynamics and textures. The score is a high-quality example of orchestral notation, with a clear and concise presentation of the musical ideas.

15

16



107

Fls. *f* *asah p*

Oboe *f* *asah p*

Clarinet *f* *asah p*

Bassoon *f* *asah p*

Hr. *f*

Tyr. *f*

Trm. *f* *asah p*

B. Trm. *f* *asah p*

Trmp. *f*

Perc. *f*

Tab. B. *f*

Glock. *f*

Xyl. *f*

Speaker

When he grew tired, He stopped, and contemplated his handiwork, and saw that it was good.

Vin. I *f* *asah p*

Vin. II *f* *asah p*

Vla. *f* *asah p*

Vcl. *f* *asah p*

Db. *f* *asah p*

18



131 132

flatter tongue solo

Fla.

Oboe

Clarinet

Bassoon

Euphonium

Trombone

Timpani

Drum

Thyris

Percussion

Tub. B.

Glockenspiel

Xylophone

Speaker

and its name was Vioke.

Vin. I

Vin. II

Vla.

Vcl.

Db.

solo

139

Fla. *mf*

Oboe *mf*

Clar. *mf*

Bass. *mf*

Euph. *mf*

Tpts. *mf* senza cord.

Tms. *mf* senza cord.

B. Tbn. *mf*

Trmp. *mf*

Perc. *mf*

Tab. B. *mf*

Glock. *mf*

Xyl. *mf*

Speaker

And so it came to pass, Xancho and Vinko  
conspired to unmake all that Tilak created.

Vin. I *mf* *unle.*

Vin. II *mf* *unle.*

Vln. *mf* *unle.*

Vcl. *mf* *unle.*

Db. *mf* *div. pizz.*

145 146 151

Fl.  
Ob.  
Cl.  
Bsn.  
Hr.  
Tpt.  
Tbn.  
B. Tbn.  
Tbnp.  
Perc.  
Tab. B.  
Glock.  
Xyl.  
Speaker  
Vin. I  
Vin. II  
Vln.  
Vcl.  
Db.

The musical score for measures 145-151 features a variety of instruments and dynamic markings. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone, Baritone/Tuba) are active in measures 145-151. The percussion section (Tambourine, Glockenspiel, Xylophone, Snare Drum) provides rhythmic support. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a continuous pattern. The Speaker section is also present. The score includes dynamic markings such as *f*, *ff*, *mf*, *p*, and *pp*, as well as articulations like *div.*, *marc.*, and *stacc.*.

160 *Presente*

The musical score for measures 155-160 includes the following parts and details:

- Flute (Fl.):** Measures 155-159 contain sixteenth-note passages. Measure 160 features a whole note chord marked *sf*.
- Oboe (Ob.):** Similar to the flute, with sixteenth-note passages in measures 155-159 and a whole note chord in measure 160.
- Clarinet (Cl.):** Similar to the flute, with sixteenth-note passages in measures 155-159 and a whole note chord in measure 160.
- Bassoon (Bsn.):** Similar to the flute, with sixteenth-note passages in measures 155-159 and a whole note chord in measure 160.
- Horn (Hr.):** Remains silent throughout the measures.
- Trumpet (Tpt.):** Measures 155-159 contain sixteenth-note passages. Measure 160 features a whole note chord marked *sf*.
- Trombone (Tbn.):** Measures 155-159 contain sixteenth-note passages. Measure 160 features a whole note chord marked *sf*.
- Baritone (B. Tbn.):** Remains silent throughout the measures.
- Timpani (Timp.):** Features a steady eighth-note pattern in measures 155-159, followed by a whole note chord in measure 160.
- Percussion (Perc.):** Features a steady eighth-note pattern in measures 155-159, followed by a whole note chord in measure 160.
- Tub. B.:** Remains silent throughout the measures.
- Glockenspiel (Glock.):** Remains silent throughout the measures.
- Xylophone (Xyl.):** Measures 155-159 contain sixteenth-note passages. Measure 160 features a whole note chord marked *sf*.
- Speaker:** Remains silent throughout the measures.
- Violin I (Vln. I):** Measures 155-159 contain sixteenth-note passages. Measure 160 features a whole note chord marked *sf*.
- Violin II (Vln. II):** Measures 155-159 contain sixteenth-note passages. Measure 160 features a whole note chord marked *sf*.
- Viola (Vla.):** Measures 155-159 contain sixteenth-note passages. Measure 160 features a whole note chord marked *sf*.
- Violoncello (Vcl.):** Measures 155-159 contain sixteenth-note passages. Measure 160 features a whole note chord marked *sf*.
- Double Bass (Db.):** Measures 155-159 contain sixteenth-note passages. Measure 160 features a whole note chord marked *sf*.





This page of the musical score includes the following instruments and parts:

- Fl.** (Flute)
- Obo.** (Oboe)
- Cl.** (Clarinet)
- Bass.** (Bassoon)
- H.** (Horn)
- Trp.** (Trumpet)
- Tbn.** (Trombone)
- B. Tbn.** (Baritone Trombone)
- Thrp.** (Tuba)
- Perc.** (Percussion)
- Tub. B.** (Tuba)
- Glock.** (Glockenspiel)
- Xyl.** (Xylophone)
- Speaker**
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Db.** (Double Bass)

The score features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). Performance instructions like "more off" and "more on" are also present.

182

Fl.

Oboe

Cl.

Bsn.

Hr.

Tpt.

Tbn.

R. Tbn.

Tb.

Perc.

Tab. B.

Glock.

Xyl.

Speaker

Vln. I

Vln. II

Vla.

Vcl.

Db.

195

Fla. *mf*

Oboe *mf*

Clarinet *mf*

Bassoon *mf*

Hr. *mf*

Tpt. *mf*

Tbn. *mf*

R. Tbn. *mf*

Trp. *mf*

Perc. *mf*

Tab. B. *mf*

Glock. *mf*

Xyl. *mf*

Speaker

*agitatedly*

One in the Heavens and one on Earth, each desired a dreadful Dance of Undoing, and wherever their feet trod, good was corrupted. Wherever their hands swept, new evil was created.

Vin. I *mf*

Vin. II *mf*

Vln. *mf*

Vc. *mf*

Db. *mf*

*div. pizz.*

*mf*

202

Fl.

Oboe

Cl.

Bsn.

Hr.

Trp.

Tbn.

Tuba

Thrp.

Perc.

Tab. B.

Glock.

Xyl.

Speaker

And this was their grievance  
and sought for a way to stop  
the rain.

Vin. I

Vin. II

Vln.

Vcl.

Db.

29

214

Fla.  $\text{♩} = 92$

Oboe

Clarinet

Bassoon

Horn

Trumpet

Trumpet

R. Trombone

Thorn

Perc.

Tab. B.

Glock.

Xyl.

Speaker

for He was one and they were two.

Vin. I

Vin. II

Vln.

Vcl.

Db.

219

Fla.

Oboe

Clar.

Bassoon

Hr.

Tpt.

Tbn.

Bar.

Drum

Perc.

Tab. B.

Glock.

Xyl.

Speaker

In desperation  
He cries  
Himself  
in vain.

Vin. I

Vin. II

Vla.

Vcl.

Db.

\* Play like a trill, but only lightly touch the string, and as close as possible to the note that is played. For example, Vln 1 top line will play F, and trill upwards, but not reaching F#



335

Fl.

Oboe

Cl.

Bass.

Euph.

Tym.

Tm.

B. Tbn.

Trmp.

Perc.

Tab. B.

Glock.

Xyl.

Speaker

Vin. I

Vin. II

Vla.

Vcl.

Db.

Flt.

Oboe

Clarinet

Bassoon

Hr.

Tpt.

Tbn.

B. Tbn.

Thrp.

Perc.

Tab. B.

Glock.

Xyl.

Speaker

They went for the good Earth that was so sacred, and thus fell the first tale ever onto Earth.

The clearing of Deskhitsky also was permanent, and each was struck in its realm, and henceforth Deskhitsky became Daniel and Kitty.

Vin. I

Vin. II

Vla.

Vcl.

Db.

Fl.

Obs.

Cl.

Bsn.

Hr.

Tpts.

Tbns.

B. Tbn.

Tub.

Perc.

Tym.

Snd.

Cym.

Tri.

Soloists

After much thought, Daniel decided to contain these two evils within his two halves, and swiftly did Daniel and Kitty swallow Viola and Remoscello, and sealed Their mouths forever more.

Vin. I

Vin. II

Vln.

Vcl.

Db.

259

Fl.

Obs.

Cl.

Bsn.

Hr.

Tyr.

Tbn.

B. Tbn.

Tub.

Perc.

Snd.

Cym.

Glock.

Xyl.

Speaker

And as it came to pass, whenever the Strategophoric Vall descends upon the Rath, Daxiel and Khyt most, and regard each other mately.

Vln. I

Vln. II

Vla.

Vcl.

Db.